

EUGENE WEEKLY'S GUIDE TO THE PERFORMING ARTS FALL 2013

bravo!



BALLET FANTASTIQUE'S JORDYN RICHTER IN ZORRO

AMERICAN
IDIOT

ZORRO
AT THE HULT

ALL COMEDY
RADIO

PHOTO BY JARED MILLS

Playwright of Champions

Aaron Posner reflects on his upcoming play at OCT, Vonnegut and filling the seats BY RICK LEVIN

For those among us who prefer our artists to be a bit prickly — the artist as porcupine — let me first point out that playwright Aaron Posner is the recipient of the 2012 RuleBreaker Award from No Rules Theatre in Washington, D.C. During the award ceremony in June, actor Holly Twyford summed up her appreciation of Posner thusly: “Your honesty is usually right on, sometimes brutally so.”

Honesty can be hard to come by in this world, but Posner — a Eugene native now living in D.C. — seems to make pointedness and authenticity his stock-in-trade. For instance, *Who Am I This Time? (And Other Conundrums of Love)*, Posner’s adaptation of three works by author Kurt Vonnegut (another prickly truth-teller) is set for a hometown run at Oregon Contemporary Theatre, directed by Brian Haimbach and running Nov. 8-30.

Of course, Posner isn’t just a rule-breaker: He’s an award-winning director and writer whose impact is nationwide, ranging from stints with Portland’s Artists Repertory Theatre, Two River Theatre Company in New Jersey, Philadelphia’s Arden Theatre Company and Folger Theatre in D.C., to name but a few. He also worked with Chaim Potok in adapting the author’s novel, *The Chosen*, and recently adapted another of Potok’s works, *My Name is Asher Lev*.

EW recently caught up with Posner to discuss theater, the theater scene and adapting Vonnegut.

I’m a huge Vonnegut fan. What was it like adapting his work? Is it particularly suited to the stage (or, given the time and ingenuity, can anything be adapted to the stage ... like, say, Finnegans Wake)? What about a work of literature sparks your imagination when it comes to bringing it to theater?

I am a huge Vonnegut fan as well, and have been since I read *Breakfast of Champions* at Roosevelt Junior High. I think a great deal of his writing is highly theatrical in a variety of ways. There are strong characters, bold ideas, highly charged situations and a really fun and playful use of language.

While I suspect that nearly anything *can* be adapted (perhaps even *Finnegans Wake*, which I have never read) there are certainly certain qualities that make a work of literature more ripe and ready for adaptation. Those include the ones I mentioned before in terms of Vonnegut, but most importantly, perhaps, the adapter really needs to have some strong personal response and point of entry to the work. If you just try to “put the book on stage,” you end up with what is sometimes



No matter where you go, however, this is a difficult and dynamic tension between what artists really passionately want to do on stage and what will sell tickets to the broadest possible public.

— AARON POSNER, PLAYWRIGHT

called “a dramatization,” simply trying to alter the work from one form to another without any real point of view. This is part of the reason the cliché “the book is better than the movie” is so often true.

You need to serve the originating author by bringing all of your own passion, perspective, heart and humor to the work. The stage is inherently different than the page. Different rules are in play and you have to be smart about those and aware of the differences.

You’ve said, “Theater doesn’t do as much as it needs to. It’s too pale and small in its ambitions.” I love that comment, and can’t help but thinking about the Eugene theater scene. What is the responsibility (for lack of a better term) of a theater company to its audience? What can smaller theater communities like Eugene do to shake things up? Is it risk and

finances versus artistic innovation and oomph? Or is there a better way, a middle ground between renewing subscriptions and challenging people with new, risky work?

Oh, that is a huge and nearly impossible question.

I wouldn’t dare say anything about the Eugene community because I haven’t been a part of it for 30 years. No matter where you go, however, this is a difficult and dynamic tension between what artists really passionately want to do on stage and what will sell tickets to the broadest possible public. If you are very lucky, very good and have a really favorable set of circumstances, you can find ways of attracting audiences for newer, riskier work, but it is never easy. We all know all the reasons: money, time, quality, familiarity, accessibility and on and on. It is always much easier to criticize from the outside, but the reality of keeping a company afloat these days is really tricky.

You’ve also said, “If we are going to survive in a heavily saturated market, it’s important for us to grow our audience and donor support.” Amen. God bless our blue-haired audiences, but how can theaters get new, uninitiated audiences into the seats? How can theater compete with TV, movies, YouTube, a general apathy or ignorance about the excitement of live theater?

I don’t know. But let me know if you figure it out. No, I think there is really only one way. Do *great* work. Not just good work, but really great work. Work that is so dynamic, so invigorating, so engaging and surprising and funny and moving that people will tell their friends, come back again and again and come back to that theater or space to see more. That’s all I got ...

Who Am I This Time? is a pretty poignant, and perhaps pointed story, to put on stage. What were your considerations in bringing such a story to the stage?

I love the story, too, and have for many, many years. I know what it means to me, but I don’t think I can or will or want to say exactly what the story might be about for others. I know what core questions he is dealing with, but how it gets heard will depend not only on how it is directed, designed and performed, but also on the ears of the audience. One of the wonderful things about the theater is that a bunch of folks can sit in the same room, breathing the same air, hearing the same exact story, but can be taken to radically different places because of the experiences and ears that they have brought to the theater. ■

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Turn On, Tune In, Laugh Out Loud

The Brickwall Comedy Show *brings full-time comedy to Eugene's airwaves* BY SILAS VALENTINO

Local comedian Chris Warren told a joke that almost put him in jail. While doing standup in Spokane, Wash., in 2003, Warren made a rough joke about Hillary Clinton, and it caught the attention of the Secret Service, who sent two members to speak with Warren. "I was public enemy number one for telling a joke," he says. "It was the good cop/bad cop scenario. They told me to never tell the joke again, but then they asked me to tell the joke. I told them and they started cracking up!"

Though his days on the Secret Service's blacklist are over, Warren continues his comedy through *The Brickwall Comedy Show*, a daily comedy radio show he co-hosts with fellow full-time comedians Alex "Beans" Elkin and Benjie Wright. Broadcasting live on All Comedy 1450 Mondays through Fridays from 3 to 6 p.m., *The Brickwall Comedy Show* is a three-hour laughing event. "This radio station is the centerpiece of comedy in Eugene," Warren says. Comedic open mic nights are popping up all over Eugene, like Thursdays at the Green Room or Wednesdays at Mulligan's Pub and even on campus, but All Comedy 1450 and *The Brick Wall Comedy Show* are the town's only source for "professional" comedy, as Warren puts it, where making people laugh is a full-time job rather than a hobby.

"It just comes with experience," Elkin says. "We've all done the \$20 and a beer payment. The difference with us is that you're guaranteed a good show."

Warren, Elkin and Wright started All Comedy 1450 on Nov. 1, 2012, and took it on live air in February. "We bought our own station because we were tired of being fired from all the other stations," Elkin says with a laugh. The radio shows are completely improvised with little to no planning, but no one would ever suspect it as the three comedians banter about everything from the news to Miley Cyrus' recent disintegration to the State of Jefferson in northern California. You can hear it in their voices that they *really* love their jobs.

"For me, combining my love of radio with my love of comedy just gives me a boner," Warren says.

There's an undeniably rich chemistry between the three and Warren and Elkin use it for their comedic advantage. "Chris and I play this thing called 'Comedy Ping Pong' where he'll say something and I'll just jump on it," Elkin says. "Punch after punch, tag and tag — we're the only two that can do this," Warren says. "I don't use the word 'magic' often ..." Elkin adds.

On Oct. 1, you can see the magic in person. Warren, Elkin and Wright will perform at Cozmic where they'll be able to say all the things they can't say on air. And beginning in October and running until November, they'll host the Quacken Me Up Comedy Competition in partnership with the University of Oregon Stand-Up Society comedy group. "We'll take 40 students, crush 37 of their dreams and give prizes to the top three," Elkin says.

Want to flex your comedy muscle? These comedians welcome the community. "We have an open-door policy on the show and we're not about pushing people away," Elkin says. "Come on in, just don't bring a gun." ■



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Pop Goes America

Green Day's American Idiot brings contemporary Broadway to Eugene BY WILLIAM KENNEDY

Rock and pop worked their way into theatrical productions long ago: *Jesus Christ Superstar* and *Hedwig and the Angry Inch* to name two. Lately, Broadway has struck gold weaving tunes from pop artists like Abba with 1999's smash hit *Mamma Mia!* (coming to the Hult Center January 2014) and Franki Valli in 2005's *Jersey Boys*. In 2009, punk rocker Billie Joe Armstrong from Green Day began working with acclaimed stage and film director Michael Mayer, adapting *American Idiot*, Green Day's multi-platinum concept album, for the stage — because nothing says punk rock like ... choreography?

"I think this wave is a fresh revitalization of musical theater," says Casey O'Farrell, who plays drug-addled, soon-to-be dad Will. "We want to perform music that people our age want to watch, not just 'classics.'"

Originally conceived as a rock opera like The Who's *Tommy*, *American Idiot* is a coming-of-age story set against the Iraq war, telling the tale of three boyhood friends in a post-9/11 world. "Since its inception, audiences have been surprised by the emotional journey the show takes them on, told almost exclusively through Green Day's songs, including many they are already familiar with and love," says the show's producer Tom Hulse.

The show keeps Green Day's sound mostly

intact. The title track "American Idiot" remains a driving pop-punk anthem — albeit mildly adorned with Broadway-style flourish and pizzazz (read: jazz hands). Prep work for the cast included playing Green Day on repeat.

"Obviously I listened to the original album a lot," O'Farrell says. "Billie Joe has an extremely expressive way of singing and performing. I like listening to him much more than the Broadway cast for that reason." He adds, "As a performer you have to perform in the style of the show, so yes my performance style is definitely more edgy/punk rock but it's still me and my voice. I'm not affecting anything to sound more 'Green Day.'"

The overall production (featuring a host of Broadway notables like award-winning choreographer Steven Hoggett) includes industrial backdrops, spiky hair, fishnets and risqué love scenes — modern touches of contemporary teen angst. But themes of young people finding their way in a culture of seemingly endless warfare will resonate across generations.

"This is such a potent time for our country," Hulse says. "And the search of our characters for what to believe in is gorgeously celebrated through Billie Joe and Green Day's wonderfully lush score." ■

Green Day's American Idiot shows 7:30 pm Tuesday, Nov. 19, at the Hult Center; \$32.50-\$52.50.



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The American West was organized with the National Museum of Wildlife Art of the United States and Museums West, presented by the Mays Family Foundation, and traveled by National Geographic. The exhibition is made possible at the JSMA with the generous support of the Coeta and Donald Barker Special Exhibitions Endowment, The Harold & Arlene Schnitzer CARE Foundation, and JSMA members.

Monument Valley, Utah, 2001. Bruce Dale. ©National Geographic



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CAITLIN CHRISTOPHER IN ZORRO

PHOTO BY GREG BURNS

The Man, and Women, Behind the Mask

Ballet Fantastique produces and performs first-ever authorized ballet of Zorro BY LAUREN MESSMAN

Zorro had some pretty good genes. On one side his father: Alejandro de la Vega, a soldier with ties to Spanish aristocracy. On the other his mother: Toypurnia, a powerful Tongva warrior who led her tribe into battle against the Spaniards. With parents from conflicting cultures, it's no wonder Zorro (real name Diego de la Vega) had an identity crisis, growing up to be the swashbuckling, masked crusader who leaves Z's in his wake.

It was this origin narrative in Isabel Allende's *Zorro: A Novel* that had Ballet Fantastique co-directors Donna and Hannah Bontrager asking, "Why not ballet?"

Zorro Productions Inc. was so impressed with Fantastique's creative retelling of *Pride and Prejudice* in the roaring '20s and *Cinderella* as a '60s rock opera that they gave the dance company the green light to perform the first-ever ballet version of Zorro for the opening of the ballet's 2013-14 season. In true Fantastique fashion, the show won't be a regurgitation of the Disney series or an Anto-

nio Banderas flick. "It's not the adventures of Zorro, it's the *making* of Zorro," Hannah Bontrager says. With Allende's novel — often credited as the prequel to the original story — as key inspiration, the mother-daughter team has created organic choreography, designed original costumes and handpicked professional live music for a unique exploration into the foundation of this classic legend.

The driving force of the show is Zorro's duality. Rather than solely focus on his romantic conquests or his epic sword fights that lead to the defeat and humiliation of his bumbling villains, the show will travel to his mother's tribe, his 16th birthday party and across the sea to Barcelona where he becomes the Spanish Clark Kent-meets-Robin Hood hero we know and love. To complement award-winning contemporary Portuguese ballet dancer Fàbio Simões as Zorro/Diego de la Vega and his father Alejandro, the company will feature its many female dancers as the women who shaped Zorro's character. Along the way the audience will meet White Owl, the shaman that helps Diego find his totem (the fox or *el zorro*), Bernardo, his childhood best friend, the villains that cross his path and, of course, the women he woos.

In addition to the original choreography, Donna Bontrager has teamed up with local fashion designer Allison Ditson (of Allihala) to create bold period costumes. Performing with the dancers will be violin virtuoso Kim Angelis, as well as the Latin sounds of the L.A.-based Incendio Band. "They're classically based, but they're mixing it up and making something new, just like we do," Hannah Bontrager says.

Creating things from scratch may seem challenging, but like Zorro, it's what has helped Ballet Fantastique make their mark. "We're really proud of thinking of new ways to tell these traditional stories," Hannah Bontrager says. "And ballet is our vehicle for that." ■

Zorro: The Ballet runs Oct. 18-20 at the Hult.

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Calendar Listings

Dance

All That Dance Company
www.allthatdancecompany.com • 541-688-1523
Dec. 14-15 *Nutcracker Remixed Show*
Jan. 25 *Tea with Tights*

Ballet Fantastique
www.balletfantastique.org • 541-342-4611
Oct. 18-20 *Zorro: The Ballet*
Feb. 7-9 *Tales from the Floating World*

Eugene Ballet Company
www.eugeneballet.org • 541-485-3992
Oct. 5-6 *Peter Pan* (Hult Center)
Nov. 2 *Dance Theatre of Harlem* (Hult Center)
Dec. 20-22 *The Nutcracker* (Hult Center)
Feb. 15-16 *Scheherazade and Bolero* (Hult Center)
Feb. 22 *Table Dances* (Eugene Country Club)
Feb. 26 *Ailey II* (Hult Center)

Hult Center
www.hultcenter.org • 541-682-5000
Oct. 4 Eugene Ballet Company: *InstaBallet*
Oct. 5-6 Eugene Ballet Company: *Peter Pan*
Oct. 18-20 Ballet Fantastique: *Zorro, The Ballet*
Oct. 29-30 *Stomp*
Nov. 2 Eugene Ballet Company: *Dance Theatre of Harlem*
Dec. 20-22 Eugene Ballet Company: *The Nutcracker*
Feb. 7-9 Ballet Fantastique: *Tales from the Floating World*
Feb. 15-16 Eugene Ballet Company: *Scheherazade*
Feb. 26 Eugene Ballet Company: *Ailey II*

Musical Feet
www.musicalfeet.com • 541-485-2938
Performances at Wildish Theatre
Feb 8 Winter Studio Showcase

Lane Community College Dance Department
www.lanecce.edu • 541-463-5161

Oct. 24. Student Music Gala
Nov. 13-17 & 20-23 *In the Next Room, or, The Vibrator Play*
Nov. 26 Lane Symphonic Band
Dec. 5 Lane Choirs
Dec. 6 Lane Jazz Ensemble

LaSells Stewart Center, Corvallis
www.oregonstate.edu/lasells/events • 541-737-2402
Nov. 11 Eugene Ballet Company *The Nutcracker*

UO Dance Department
dance.uoregon.edu • 541-346-3386

Performances at Dougherty Dance Theatre except where noted
Nov. 10-11 *Bruit*
Nov. 22-23 Fall Feature Dance Concert: Dancing People Company
Nov. 28 Dance Quarterly
Dec. Dance Quarterly
Feb. 14-16 Faculty Dance Concert (Robinson Theatre)

Wildish Theater, Springfield
www.wildishtheater.com • 541-868-0689
Nov. 3 Fall Dance Concert
Nov. 23 Ballet Fantastique
Dec. 2 Ballet Fantastique

Music

Eugene-Springfield Youth Orchestras (Formerly Arts Umbrella)
www.esyorchestras.org • 541-484-0473
Performances at South Eugene High School unless noted
Oct. 19 Play-a-thon Performance
Dec. 11 Little Symphony/Junior Orchestra Winter Concert
Dec. 12 Youth Symphony Winter Concert
Dec. 19 Youth Symphony: Symphony Safari

Chamber Music Amici
www.chambermusicamici.org • 541-953-9204
Performances at the Wildish Theater
Oct. 28 Concert I
Dec. 7 Concert II
Feb. 3 Concert III

Chamber Music Corvallis
www.chambermusiccorvallis.org • 541-757-0902
Oct. 2 Jasper Quartet: Young Masters of Old and New
Nov. 7 Calefax Reed Quintet: Orchestra of Five Players
Feb. 12 Atos Piano Trio: Genius of Bohemia

Corvallis/OSU Symphony Orchestra
www.cosusymphony.org • 541-752-2361
Oct. 10 Bizet: *Symphony in C*
Oct. 27 "Halloween with Harry"
Nov. 17 Stravinsky: *Petrushka*
Dec. 8 Britten: Ceremony of Carols

Eugene Concert Choir
www.eugeneconcertchoir.org • 541-687-6865
Performances at the Hult Center
Dec. 7 Handel's *Messiah*
Dec. 15 Holiday Pops!

Eugene Opera
www.eugeneopera.com • 541-682-5000
Performances at the Hult Center
Dec. 31/ Jan. 3 & 5 *La Traviata*



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Nov. 14 Concert Preview
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Jan. 16 Concert Preview

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Performances at the Hult Center
Sept. 26 *Bolero*
Oct. 17 Gerwhwin Piano Conerto
Nov. 14 Symphonie Fantastique
Dec. 5 1812 Overture
Jan. 16 Mozart & Brahms
Feb. 20 *Rite of Spring*

Hult Center
www.hultcenter.org • 541-682-5000
Sept. 26 Eugene Symphony: *Bolero*
Sept. 27 R & B Night with Ginuwine & Friends
Oct. 17 Eugene Symphony: Gershwin Piano Concerto
Oct. 22 The Moody Blues
Oct. 28 Bernadette Peters
Oct. 29-30 *Stomp*
Nov. 14 Eugene Symphony: Symphonie Fantastique
Nov. 19 Green Day's *American Idiot*
Nov. 23 Eugene Symphony: *Love & Fate — Porgy & Bess/Romeo & Juliet*
Nov. 26 Mannheim Steamroller Christmas

Dec. 5 Eugene Symphony: *1812 Overture*
Dec. 14 Eugene Symphony: Pink Martini
Jan. 16 Eugene Symphony: Mozart & Brahms
Jan. 22-23 *Mamma Mia!*
Feb. 20 Eugene Symphony: *Rite of Spring*

Lane Community College
www.lanecce.edu • 541-463-5202
Performances at Ragazzino Performance Hall
Oct. 24 Student Music Gala
Nov. 21 Music Showcase
Nov. 26 Lane Symphonic Band
Dec. 5 Lane Choirs
Dec. 6 Lane Jazz Ensemble
Jan. 24-25 Oregon Jazz Festival

LaSells Stewart Center, Corvallis
oregonstate.edu/lasells/events • 541-737-2402
Oct. 2 Jasper String Quartet: Chamber Music Corvallis
Oct. 10 Bizet and Brahms Symphony Concert
Oct. 11 Jazz Kings — At The Jazz Band Ball
Oct. 17 OSU Wind Ensemble
Nov. 3 Joyce Yang Corvallis OSU Piano International
Nov. 7 Calafax Reed Quintet: Chamber Music Corvallis
Nov. 17 OSU Symphony Concert
Nov. 21 *The Nutcracker*
Dec. 5 Jeff Johnson Celtic Christmas Concert
Dec. 8 OSU Symphony Concert
Dec. 17 Jazz Kings: *Button Up your Overcoat*

Newport Symphony Orchestra
www.newportsymphony.org • 541-574-0614
Performances located at Newport Performing Arts Center unless noted
Sept. 28-29 Bloch, Wendy and Pictures
Nov. 2-3 Tragedy and Triumph
Dec. 7-8 Erica Brookhyser
January 25-26 Exotic, Sacred and Profane

Oregon Mozart Players
www.oregonmozartplayers.org • 541-345-6648
Performances located at Beall Concert Hall unless noted
Oct. 5 Anton Nel Plays Mozart
Nov. 9 Love and Fate
Dec. 19-20 Candlelight Baroque (First Christian Church)
Feb. 15 Mostly Mozart

The Shedd Institute
www.theshedd.org • 541-434-7000
Performances at the Jaqua Concert Hall at The Shedd unless noted
Oct. 1 Steve Earle & The Dukes
Oct. 10-19 Emerald City Jazz Kings: At The Jazz Band Ball
Oct. 11 Greg Brown
Oct. 18 John McCutcheon
Oct. 19 Chris Cornell
Oct. 25 Rufus Wainwright
Oct. 28 Bernadette Peters (Silva Concert Hall)
Nov. 1 Siri Vik: Fine And Mellow
Nov. 8 Bill Frisell's Big Sur Quintet
Nov. 21 Live at the Black Hawk: Miles Davis, 1961
Nov. 22 Brooks Robertson & John Standerfer
Dec. 12-18 Emerald City Jazz Kings: Button Up Your Overcoat
Jan. 17 Blues Harmonica Blowout 2014

UO Music
music.uoregon.edu
Performances at Beall Hall, UO, unless noted
Sept. 28 Casey MacGill Trio
Oct. 6 Double Reed Day (Aasen-Hull Hall, Music Bldg)
Oct. 6 Kenneth Tse, Saxophone and Mathew Pavilanis, Piano
Oct. 7 Oregon Brass Quintet
Oct. 8 Ken Vandermark, Saxophone and Nate Wooley, Trumpet
Oct. 12 The Piano's Beginnings
Oct. 13 The Brentano String Concert
Oct. 18 Kartik Seshadri, Sitar with Vineet Vyas, Tabla
Oct. 20 Laura Wayte, Soprano and Nathalie Fortin, Piano
Oct. 22 The Lieder of Liszt and Wagner
Oct. 26 Music of Michael Fiday and David Crumb
Oct. 27 Oregon Wind Ensemble
Oct. 27 Øystein Baadsvik, Tuba
Oct. 28 Halloween SpookTastic! (Aasen-Hull Hall, Music Bldg)
Oct. 29 Oregon Composers Forum
Oct. 30 OcTUBAfest
Nov. 7 Vienna Boys Choir
Nov. 5 University Symphony Orchestra
Nov. 6 James Myles, Saxophone
Nov. 8 Honors Jazz Combs Concert

Nov. 9 Harp Day (Aasen-Hull Hall, Music Bldg)
Nov. 10 Academy of St. Martin in the Fields Chamber Ensemble
Nov. 15 Big Band Concert with Todd DelGuidice, Jazz Saxophone
Nov. 17 Matthew Halls, Conductor with UO Choirs and Symphony
Nov. 19 Chamber Music on Campus (Thelma Schnitzer Hall, Music Bldg)
Nov. 20 Symphonic Band and Campus Band
Nov. 21 Oregon Percussion Ensemble
Nov. 23 Carla Scaletti with Future Music Oregon (Thelma Schnitzer Hall, Music Bldg)
Nov. 24 Community Music Inst. Solo Recitals (Collier House)
Nov. 24 Oregon Wind Ensemble
Nov. 26 University Percussion Ensemble
Dec. 1 Voxare String Quartet
Dec. 2 Chamber Music on Campus
Dec. 3 Collegium Musicum (Collier House)
Dec. 5 Honors Jazz Combos Concert (Aasen-Hull Hall, Music Bldg)
Dec. 6 Chamber Music on Campus (Jordan Schnitzer Museum)
Dec. 6 Honors Jazz Combos Concer (Aasen-Hull Hall, Music Bldg)
Dec. 7 Community Music Inst. 20th Anniversary Concert
Dec. 7 Holiday Choral Concert
Dec. 8 Gospel Choirs and Ensembles 30th Anniversary Concert
Jan. 12 London Haydn Quartet with Eric Hoeprich
Feb. 16 Imani Winds

Wildish Theater
www.wildishtheater.com • 541-868-0689
Oct. 15 Emerald Fall Follies
Oct. 18 Swing Shift
Oct. 28 Amici Concert I
Dec. 1 Swing Shift
Dec. 9 Chamber Music Amici Concert #2
Feb 3. Chamber Music Amici Concert #3

Theater

Actors Cabaret of Eugene
www.actorscabaret.org • 541-683-4368
Performances at ACE Theater and the Hult Center
Sept. 27-Nov. 2 *Young Frankenstein*
Nov. 22-Dec. 21 *Shrek The Musical*

Albany Civic Theater
www.albanycivic.org • 541-928-4603
Through Oct. 5 *The Adventures of Tom Sawyer — The Musical*
Oct. 25-Nov. 9 *The Game's Afoot*
Dec. 6-21 *It's A Wonderful Life*
Jan. 10-25 *Paradise Lost and Found*
Feb. 21-Mar. 15 *Monty Python's Spamalat*

MUSIC
DANCE
THEATRE
LANE PERFORMING ARTS

: Music GALA! 10/24 @ 7:30pm

: In the Next Room (or, the Vibrator Play)
11/13-11/23 - Check on line for show times!

: Lane Symphonic Band 11/26 @ 7:30pm

: Lane Choirs 12/5 @ 7:30pm

: Lane Jazz Ensemble 12/6 @ 7:30pm

Locations, info and tickets at lanecce.edu/tickets!

 **Lane**
Community College
ACHIEVING DREAMS

Cottage Theatre, Cottage Grove
www.cottagetheatre.org • 541-942-8001
Oct. 4-27 Monty Python's *Spamalot*
Dec. 6-22 *It's a Wonderful Life*

Hult Center
www.hultcenter.org • 541-682-5000
Nov. 19 Green Day's *American Idiot*
Dec. 13 Popvich Comedy Pet Theater
Jan. 22 *Mamma Mia!*

Lane Community College
www.lanecollege.edu • 541-463-5761
Performances at the Blue Door Theatre unless noted
Nov. 13-17-Nov. 20-23 *In the Next Room or The Vibrator Play*
Dec. 7 Shakespeare Showcase

The Majestic Theatre, Corvallis
www.majestic.org • 541-758-7827
Nov. 7-24 *The Sound of Music*

Oregon Contemporary Theatre (formerly Lord Leebrick Theatre)
www.octheatre.org • 541-465-1506
Sept. 20-Oct. 12 *August: Osage County*
Nov. 8-30 *Who Am I This Time?*
Jan. 10-Feb. 1 *Tribes*

Feb. 28-March 22 *The Great Gatsby*

Oregon Shakespeare Festival, Ashland
www.osfashland.org • 541-482-4331
At the Angus Bowmer Theatre:
Through Nov. 2 *A Streetcar Named Desire*
Through Nov. 2 *The Tenth Muse*
Through Nov. 3 *The Taming of the Shrew*
Through Nov. 3 *My Fair Lady*
At the Elizabethan Stage/Allen Pavilion:
Through Oct. 11 *Cymbeline*
Through Oct. 12 *The Heart of Robin Hood*
Through Oct. 13 *A Midsummer Night's Dream*
At the Thomas Theatre
Through Nov. 2 *The Unfortunates*
Through Nov. 3 *King Lear*
Through Nov. 3 *The Liquid Plain*

OSU Theatre, Corvallis
oregonstate.edu/dept/theatre • 541-737-2853



DANFORTH COMINS AND BAKESTA KING STAR IN AWARD-WINNING *THE LIQUID PLAIN* THROUGH NOV. 4 AT THE OREGON SHAKESPEARE FESTIVAL

Performances at Main Stage Theatre unless noted
Nov. 14-16, 21-22, 24 *After the Fall*
Dec. 5-7 *The King of Spain's Daughter*
Feb. 13-15, 21-23 *How I Learned to Drive*

The Red Cane Theatre
theredcanetheatre.yolasite.com • 541-556-4524

Through Oct. 26 *The New Honky Tonk*

Nov. 7-Dec. 21 *Pride and Prejudice: A Christmas Musical!*

The Shedd
www.theshedd.org • 541-434-7000
Performances at the Jaqua Concert Hall at The Shedd unless noted
Dec. 4-22 *Camelot*

University Theatre
www.uoregon.edu/~theatre/ • 541-346-4363
Performances in the UO's Miller Theatre Complex
Nov. 8-23 *Arcadia*
Jan. 23- Feb. 2 *Landscape of the Body*

Upstart Crow Studios
www.upstartcrowstudios.org • 541-688-8260
Oct. 11 *Maskerade!*
Oct. 23 Susan Enan's House Concert *Bring on*

the Song
Nov. 2 Casino Royale
Dec. 6-8 *Pinocchio*

PHOTO BY JENNY GRAHAM

Very Little Theatre
www.thevlt.com • 541-344-7751
Oct. 11-26 *Laughter on the 23rd Floor*
Dec. 6-15 *The Man from Earth*
Jan. 17- Feb 1 *The Language Archive*

Wildish Theater
www.wildishtheater.com • 541-868-0689
Sept. 26-28, Oct. 4-5 A3: *God of Carnage*
Oct. 3 PeaceHealth Sacred Heart Hospice: The Wisdom of WIT
Oct. 11-13 Radio Redux: *Sam Spade and the Buddha's Tooth Caper*
Oct. 25-27, Nov. 1-3 Rose Children's Theater: *Little Mermaid*
Nov. 9 NW Women's Comedy Festival Performance
Dec. 6 Radio Redux: *It's A Wonderful Life*
Dec. 20-22 Rose Children's Theater: *Home for the Holidays*
Jan. 24-25, Jan. 30- Feb. 1 A3: *The Government Inspector*
Feb. 14-16 Radio Redux: *Radio Daze III*
Feb. 21-23 Rose Children's Theater: *A Midsummer Night's Dream*



Cultural Services

Hult Center for the Performing Arts

7th & Willamette, Downtown Eugene • 541-682-5000 • HultCenter.org



photo: Jon Meyers

EUGENE SYMPHONY PRESENTS

Bolero

Thursday, September 26 at 8:00 PM

SILVA—Tix: \$61-\$20; C & Y

Ravel's sensual Bolero opens the season with the sights and sound of Spain

Tonight!

JOKER FACE ENTERTAINMENT PRESENTS

R & B Night with Ginuwine & Friends

Friday, September 27 at 7:00 PM

SORENG—Tix: \$65-\$40; C & S \$80 VIP incl. post-show meet & greet

An evening of R & B with Ginuwine and Grammy Award-winning friends

Tomorrow!

EUGENE BALLET COMPANY PRESENTS

Peter Pan

Saturday, October 5 at 7:30 PM

Sunday, October 6 at 2:00 PM

SILVA—Tix: \$53-\$28; C & Y

Get your pixie dust on for the season opener as Tink, Peter & the Lost Boys take flight

EUGENE SYMPHONY PRESENTS

Gershwin & Rachmaninov

Thursday, October 17 at 8:00 PM

SILVA—Tix: \$61-\$20; C & Y

Gershwin's jazzy and melodic concerto, Rachmaninov's compelling Symphonic Dances and more

Ticket discount codes:

C = college student, Y = youth, S = senior

ON SALE NOW

STONEBRIDGE PRODUCTIONS PRESENTS

The Oak Ridge Boys

Tuesday, December 10 at 7:30 PM

BUY TICKETS ONLINE at HultCenter.org or call 541-682-5000

HULT CENTER TICKET OFFICE HOURS:

Tue-Fri, 12-5 PM; Sat, 11 AM - 3 PM

ONE HOUR BEFORE PERFORMANCE MON-SAT, TWO HOURS BEFORE ON SUN

UO TICKET OUTLET IN THE EMU:

Mon-Fri, 10 AM - 5 PM

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**OREGON
CONTEMPORARY
THEATRE**

Don't Miss Our 2013 - 2014 Season



Winner of the 2008 Tony Award & Pulitzer Prize September 20 - October 12

A brutal comedy about a typical American family in crisis. Destined to become a classic!

"Flat-out, no asterisks and without qualifications, the most exciting American play Broadway has seen in years," *The New York Times*

Production Sponsor: **FORREST PAINT CO.**

A smart delightful comedy for the whole family November 8 - December 1

Three early comic stories by Kurt Vonnegut sewn together into a seamless evening of hilarity and humanity. Real folks. Real love. Real fun.

Adapted by Eugene native-son, Aaron Posner!

On the list of Top 10 Plays of 2012 January 10 - February 1

Communication, love, and understanding are central themes in this smart, engaging, and often funny drama about a deaf son's struggle to be heard in the clamor of his family home.

Classic American Story February 28 - March 22

The Jazz Age comes alive in Simon Levy's delicate and haunting stage adaptation of F. Scott Fitzgerald's classic American novel. Jay Gatsby's meteoric rise and precipitous fall remains a cautionary meditation on the ever-elusive nature of the American Dream.

Production Sponsor: **SO DELICIOUS**

A black (and white) comedy May 9 - June 1

Winner of the 2011 Pulitzer Prize and 2012 Tony Award for Best Play, *Clybourne Park* is a wickedly funny play about race, real estate and American values.

"Brilliant...dangerous and provocative, but pulverizingly funny to boot" *Variety*

Season Sponsors: **LANE FOREST PRODUCTS** **OREGON ARTS COMMISSION** **LANE ARTS** **GATEWAY ADULT RESIDENTIAL CARE** **KVAL 13** **THROWWEB**

**Tickets for all 5 shows available for \$75
Call 541-465-1506 or visit octheatre.org**

STUDENT PRODUCTIONS ASSN. OF LCC PRESENTS

IN THE NEXT ROOM

OR THE VIBRATOR PLAY

BY SARAH RUHL
DIRECTED BY WILLOW NORTON

NOVEMBER 13-23
7:30 - BLUE DOOR THEATRE - LCC

TICKETS \$8 (\$5 STUDENT/SENIOR)
THE MOST AFFORDABLE SHOW IN TOWN!

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ONLINE: LANECC.EDU/TICKETS
FACEBOOK.COM/STUDENTPRODUCTIONSASSOCIATION



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"magnificent"
—The Times (London)



The Brentano String Quartet
3:00 p.m. | Sunday, October 13


Tickets: Hult Center | UO Ticket Office 541-682-5000 oregonbachfestival.com/cmb

UNIVERSITY OF OREGON School of Music and Dance | Valley River Inn | KLCC 89.7 | COLLEGE TIX \$10

EO/AA/ADA institution committed to cultural diversity

EUGENE BALLET COMPANY

PETER PAN




October 5 7:30 pm
October 6 2:00 pm

Hult Center for the Performing Arts

Tickets
eugeneballet.org
541.682.5000

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World Renowned Sitar Virtuoso
Kartik Seshadri, Sitar
with Vineet Vyas, Tabla

\$12 general admission,
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tickets.uoregon.edu
541-346-4363

World Music Series

UNIVERSITY OF OREGON
School of Music and Dance

Performance 7:30 p.m. | Friday, Oct. 18
Beall Concert Hall

Sponsored by:
Oregon Humanities Center
Center for Asian and Pacific Studies
Department of International Studies

Vineet Vyas

A multifarious confluence of musical influences inform Seshadri's training. He has collaborated with many noted artists, including Philip Glass, and performs extensively in his homeland and around the world in venues including Carnegie Hall, the Kennedy Center, and Lincoln Center.

Lecture 1:30 p.m. | Friday, October 18
Jordan Schnitzer Museum of Art

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